VOL. I NO I.

QUARTERLY

LOS ANGELES COUNTY MUSEUM / SCIENCE AND HISTORY









With the issue of the new Quarterly both the Museum and its membership group may greet the future with every reason for optimism. Although this is in a sense a beginning, a new start, both are proceeding on a basis of experience, of knowledge, of tried judgment, and of a certainty of mutual interest, cooperation, and support. The Museum has its building, its great collections, and its devoted staff intact; the membership group has retained its active members, its accumulated assets, and its traditions, and has reoriented its organizational structure. The official separation of both into two independent parts, as a result of the establishment of the new Los Angeles County Museum of Art, has resulted in a clarifying and constructive improvement in the definition of the proper goals and aspirations that each of the resultant new wholes should keep in mind. A more accurate limitation of scope, if properly used, should lead to accelerated and greater success within those newly defined outlines. With our objectives thus made more readily attainable, our progress should not only be swifter and surer, but the effect of its increased tempo should add to the feelings of pleasurable endeavor, the satisfaction and the exhilaration that will come to all who share in our mutual efforts.

It cannot be stressed too often that Museums have three main functions—to preserve for the present and for posterity collections of materials of proved interest and value, to exhibit and to explain to the public selected portions of these materials, and to add to the sum of human knowledge by research based on them. It may be said that the proper functions of the membership group are involved in all three—to help the Museum acquire additional objects or specimens to round out and to make more complete and more meaningful these collections, to further their proper display and elucidation by such activities as sponsoring docent tours, lectures, programs and popular publications on them and on related subjects, and by helping to support the prosecution of research and the publication of its results. The last, in particular, removed as it is from the immediate interest of the general public, is apt to be less than adequately supported by public funds, and in spite of this disadvantage, it remains the chief criterion by which the Museum is judged by its colleague institutions around the world, and is its chief attraction in bringing to its staff the best available talent in the various specialties it embraces.

Goals and objectves may at times sound demanding and difficult, but in the case of cultural activities, such as we are concerned with here, they merely serve to orient and to guide a series of activities, every stage of which in itself should be a pleasurable and stimulating experience.

Los Angeles
County Museum

HERBERT FRIEDMANN
Director

CHARLES F. GEHRING
Assistant Director

THEODORE DOWNS
Chief Curator, Earth Sciences

FRED S. TRUXAL
Chief Curator, Life Sciences

RUTH I. MAHOOD
Chief Curator, History

RUSSELL J. SMITH
Chief of Education

Museum Association
Executive Committee

MR. A. RABORN PHILLIPS, JR.
President

MR. HARRY PACK
1st Vice President

MRS. MAURICE MACHRIS
2nd Vice President

DR. RICHARD CALL
3rd Vice President

MRS. ARTHUR MANELLA
Secretary

MR. CARL DENTZEL

MRS. MARGARET W. DIVIZIA

MRS. LAWRENCE E. IRELL

MR. LAWRENCE L. JEFFRIES

DR. GEORGE C. KENNEDY

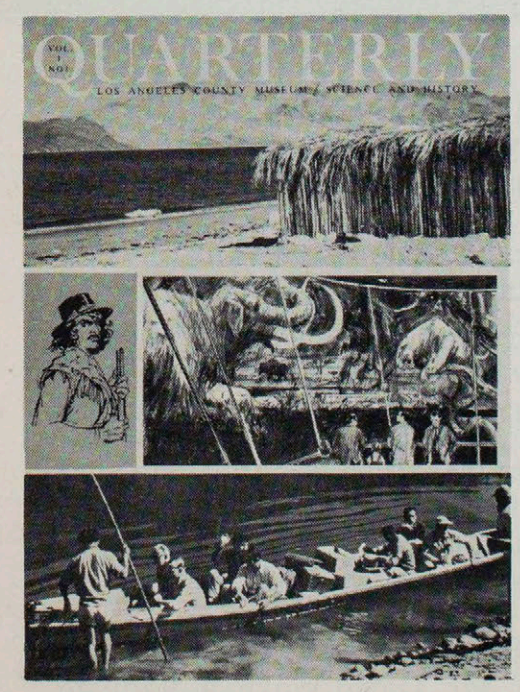
DR. JOHN S. McANALLY

DR. WILLIAM S. STEWART

MR. ANTHONY THORMIN

DR. ARNULFO TREJO

LUCILLE LIBOW
Executive Secretary



design: Zoame Shipman

LOS ANGELES COUNTY MUSEUM
QUARTERLY
SCIENCE AND HISTORY / VOLUME I NO. 1

SUMMER 1962

"Pan de Azucar" in the Peruvian Rain Forest 4
The Folk Image of California 8
Field Opportunities for Students 12
The Black "Steer" of the Gulf of California 14
Sidney Armer—Audubon of Wild Flowers 18
The Science Museum at Rancho La Brea 20
Museum Spotlight 24

Board of Governors & Directors of Museum Associates

WILLIAM T. SESNON, JR.
President, Board of Governors

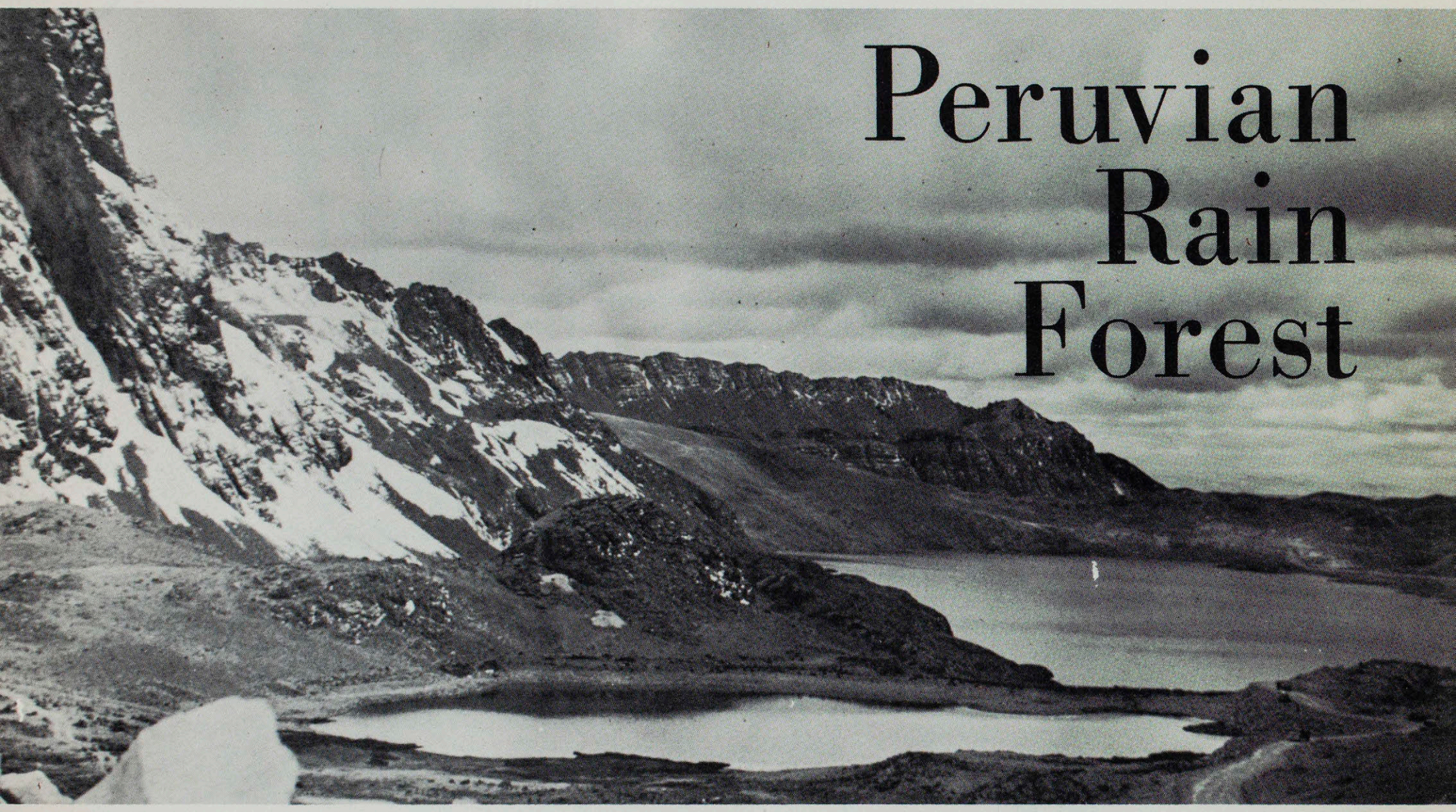
EDWARD W. CARTER
President, Museum Associates

HOWARD F. AHMANSON
DAVID E. BRIGHT
SIDNEY F. BRODY
RICHARD F. BROWN
JUSTIN DART
CHARLES E. DUCOMMUN
C. V. DUFF
JOHN JEWETT GARLAND
MRS. FREEMAN GATES
ED N. HARRISON
DAVID W. HEARST
ROGER W. JESSUP
T. R. KNUDSEN
JOSEPH B. KOEPFLI
MRS. RUDOLPH LIEBIG
MAURICE A. MACHRIS
CHARLES O. MATCHAM
DR. FRANKLIN D. MURPHY
JOHN R. PEMBERTON
VINCENT PRICE
WILLIAM J. SHEFFLER
NORTON SIMON
MRS. KELLOGG SPEAR
MAYNARD TOLL
DR. RUFUS B. VON KLEINSMID
MRS. STUART E. WEAVER, JR.
DR. M. NORVEL YOUNG

The Los Angeles County Museum Quarterly is published for the Museum Association. Staff this issue: David K. Caldwell (editor), Harry Pack (art editor), Elizabeth S. Hunt, Eleanor B. Lehner (assistant editors). Quarterly committee: Russell E. Belous, Theodore Downs, Herbert Friedman, Russell J. Smith, Fred S. Truxal. John R. Quinn, production assistant. Inside cover photography by Jerry White.

"Pan de Azucar" in the Peruvian Rain Forest

Richard Etheridge, Research Associate,
Los Angeles County Museum,
Associate Professor, San Diego State College



The summit on the Central Andean highway (elevation 15,806 feet)

The high rain forest at the base of the Andes in eastern Peru yielded unusual bounty to naturalists from our Museum during the summer of 1961. Insects, amphibians, reptiles and mammals will qualitatively enrich the Museum's collections from the American tropics.

Our work was not on the grand scale of previous expeditions to Brazil, Venezuela, Costa Rica, and Bolivia during the past few years. It was, nevertheless, interesting and profitable because few naturalists before us had visited this Peruvian region.

Several bizarre specimens of frogs, for example, were discovered—tree frogs with transparent skin; a tree frog with eggs attached which developed into froglets without going through the tadpole stage (like skipping a grade); and brightly colored frogs whose toxic skin is said to be used by Indians for poison darts.

Our party consisted of Dr. Fred S. Truxal, Chief Curator of Life Sciences at the Museum, Mr. David Wake, a graduate student in biology at the University of Southern California and the author.

Since we lacked first-hand knowledge of the area at the western edge of the Amazon basin, we consulted Mr. William Ross Cabeen of the Cabeen Exploration Company and a member of the Museum Association. Mr. Cabeen informed us that his company was drilling a test well for the Cerro de Pasco Mining Corporation near the Río Iscozazín in the general area where we hoped to work. He invited us to make the field camp our headquarters for the entire summer.

Because of the remoteness of the region, we could not locate the Iscozazín on our maps or gazeteers. Maps prepared by Mr. Cabeen's field geologists showed the Iscozazín to be one of several tributaries of the Río Palcazú, which, in turn, is a tributary of the Río Pachitea. The Pachitea joins the great Río Ucayali which drains most of Peru east of the Andes before emptying into the Amazon.

Our journey from Los Angeles to the Iscozazín began in June, 1961, when we boarded a jetliner for Lima. We stopped briefly in Guatemala City, spent a miserably hot night in Panama, and arrived in Lima early next morning. The city was cold and damp under its usual winter blanket of clouds. Two days later we made arrangements for a car and driver to take us over the Andes and down to the foothills of the eastern side.

The altitude sickness we suffered on that trip was a small price to pay for the experience of motoring over the Andes. Our road climbed steeply up the arid valley of the Río Rimac to an altitude of 15,806 feet at the mine of Moracocha. We low-landers had difficulty breathing amid the glaciers and snowfields at that height. The road plunged down into the valley of the Río Palca to the beautiful town of Tarma at 10,000 feet. Gratefully we stretched our legs, had lunch and continued on to the steaming hot town of San Ramón on the edge of the vast Amazon forest.

In San Ramón a DC3 awaited us on the dirt landing strip near the edge of town. Within minutes after our arrival we were in the air and on our way to the Iscozazín. Our first view of the valley from the air was exciting—exactly the sort of country we had hoped to find. The mouth of the Iscozazín, where it empties into the Palcazú, lies almost exactly at the edge of the flat, monotonous basin of the Amazon. From here the waters of the Iscozazín drop less than 300 feet on the way to the Atlantic, over 2000 miles to the east. Yet less than 20 miles to the southwest the Andes rise to a height of 10,000 feet and only 40 miles to the west, to 16,754 feet.

Our plane landed smoothly on the hard dirt strip near the village of Iscozazín, a few hundred yards from the mouth of the river. The field camp, our final destination, was still six hours up river by dugout. Since it was almost dark, we retired for the night. Next morning our gear was loaded in an enormous canoe for the passage upstream.

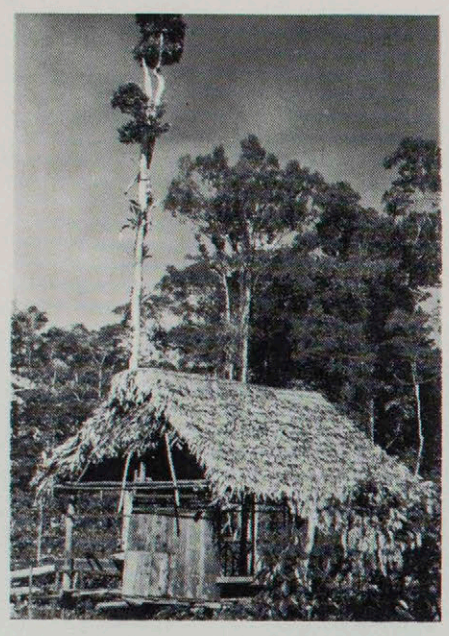
The canoes used on this river are impressive craft, long and narrow, made from the hollowed-out halves of giant trees, with wide boards nailed along each side. They will carry up to 20 persons or a ton of equipment. In deep water their speed, with a 50-horse outboard motor, is considerable. Their draught is shallow enough for pulling them over rapids where the water is only knee deep. Because almost everyone lives close to the river, trails here are few and for the most part unnecessary. A canoe is faster and much easier than walking.

The trip upstream gave us our first close view of the river and surrounding jungle. Unlike the slow and muddy tributaries lower down, the Iscozazín is swift and cool and clear. Narrow rapids a few feet deep alternate with long stretches of wide, deep water. High forest seems to stop unwillingly along either bank where it spills an endless variety of brightly colored birds and butterflies over the crocodiles sunning below.

About midday we arrived at camp which bears the name, "Pan de Azucar," an allusion to the sugar loaf appearance of a nearby outcrop of rocks. The camp is located in a small clearing at the edge of the river just below a point where it ceases to be navigable for the larger dugout canoes. Lumber cut on the spot provided buildings for a machine shop, generator and stores, a dormitory for the workmen and a staff



The camp "medico" skins a crocodile with the assistance of Richard Etheridge (left) and Dave Wake (center)



A typical Indian dwelling found on the banks of Rio Iscozazín

house. We were given rooms in the staff house which, surprisingly, was furnished with real beds, mattresses, sheets and a shower. One could not ask for more comfortable accommodations than we found here in the jungle.

Lunch was served shortly after our arrival, our first taste of the excellent food we were to enjoy all summer. The forest provided our table with deer, wild pig, *majás* (large relative of the guinea pig) and several kinds of large birds. Fish of all shapes, sizes and flavors were brought up from the river. The cook was particularly good at preparing local fish and game. Yucca, bananas and pineapple were grown nearby and the Chonta palm lost their hearts to our salad bowl. Such excellent food and shelter provided something far more important than our comfort—the time to devote our energy to the actual business of biological field work.

Collecting in high rain forest is not easy. One often thinks of the tropics as an outdoor zoo where one is surrounded by an enormous variety of bizarre (and dangerous) creatures. In some ways this is true. The number of species one encounters in the tropics is generally much greater than in temperate regions. For example, we obtained 23 kinds of tree frogs within a few miles of camp, whereas in the entire state of California there are only two. But many animals of the rain forest live most of their lives in the virtually inaccessible canopy far overhead, and those living on the forest floor are often very secretive.

We found that our most productive routine was to walk the forest trails in early morning and late afternoon, leaving the middle of the day for the preservation of specimens, recording notes and other such busy work.

After dark, Fred Truxal would set up his ultraviolet light facing the edge of the jungle and with plenty of cigar smoke to ward off mosquitoes, he would work for hours until all collecting bottles were full of night-flying insects. At night Dave Wake and I walked the same jungle trails and along the river bank in search of nocturnal snakes and frogs seldom seen by day. Although we found a remarkable number of species of frogs and toads, few of them congregated to form breeding choruses. Instead they called from isolated perches high overhead. We often had to spend an hour or longer tracking down one of the lone ventriloquists.

One curious discovery was that the majority of tree frogs in this region have skeletons which are colored bright green. Their flesh and body fluids are pale blue-green. Some of the frogs have skin so transparent that their beating heart, lungs and other organs are visible right through the belly. To see one alive is like looking at a technicolor x-ray. Another strange group of frogs we encountered had brightly colored skin so toxic that Indians are said to use them in making poison darts. One species, less than an inch long, was colored jet black, with a bold pattern of red, orange, yellow and green on the back and a fine network of pale blue over the legs.

The workmen took great interest in our collections, crowding around as we preserved the day's catch, telling us the local names of the animals we had found and giving us pointers on where we might find others. Many of them brought us specimens they had collected, often species we had not seen before.

At the end of July, Fred and Dave returned to Los Angeles. I remained until early September to continue building our collections and to raise the many tadpoles we had collected earlier in the summer. The life histories of many frogs in the American tropics are completely unknown, and we were eager to obtain as much information on them as possible. Some of the tadpoles transformed into frogs similar to those collected earlier as adults, but others transformed into species entirely new to us. One of our prize catches was a large tree frog with thirteen pea-sized eggs attached directly to the skin of her back. These eggs developed directly into little froglets without passing through the usual tadpole stage.

The end of the summer arrived too quickly. We had obtained some ten thousand insects and nearly a thousand amphibians and reptiles, including frogs and toads, snakes, lizards and crocodiles. At the request of our colleagues back home, we had also collected a large number of fish, birds and mammals. It was time to pack our specimens and equipment for shipment home.

We are grateful to Mr. Cabeen and his associates for their interest in our work and for the generous use of their facilities in eastern Peru. The hospitality and friendliness of Mr. Cabeen's representatives in the field, Pat Herrera, Craig Norton, Kim Ham and Glen Shepherd made our stay enjoyable as well as valuable.



"Pan de Azucar," base camp for the field party in the Peruvian jungle

The FOLK IMAGE of CALIFORNIA



"California has always been a fabulous land in the popular imagination," said Dr. Hector H. Lee in the first lecture of the 1961-62 series presented by the History Division in cooperation with the Museum Association.

Speaking on the subject "What the Folk Will Tell You about California," Dr. Lee, Dean of Instruction at Sonoma State College and Vice-President of the California Folklore Society, said that in California "the impossible can happen, big dreams can be fulfilled. Here heroes are colorful, bandits are romantic, trees are big, mines are rich, land is fertile, and human ingenuity is boundless."

Quoting the late Will Rogers, Dr. Lee declared, "You just can't lie about California." To back up this statement Dr. Lee pointed out that much that is popularly imagined about California can actually be demonstrated to be true.

What features are involved in the "folk image" of California? Dr. Lee described the four dominant facets as follows:

First, California is a place where heart's desires can be fulfilled, big dreams can come true, and the good life can be attained.

Second, California is a land of incredibility, a place where strange things can happen, where even miracles can come to pass.

Third, California is a land of infinite variety – both geographically and socially – where there is a place for everyone.

Fourth, California is a place where the old life can be cast off and a new life begun.

In describing folklore, Dr. Lee pointed out that a lot of people say that folklore is "just something that 'tain't so." A thing is either true or it's folklore." Yet a great deal of folklore can be true, according to Dr. Lee, because it is "the lore, the learning, the traditions – the beliefs, customs, stories, and songs – passed on from generation to generation by word of mouth. Folklore and history," Dr. Lee continued, "are very closely related – especially folklore and local history. Sometimes it is difficult to tell the differences between local history and folklore."

Folklore is made up of those things that are "passed on by tradition from

person to person, from generation to generation," said Dr. Lee. "The tales told around the campfires, the songs you sing that everybody knows from long ago, the patterns of grandma's old quilt blocks, the family recipes, the various cures for colds, coughs, or other ailments passed on from one group to another. Tales about real people and real events that have caught on in the public imagination and are transmitted without benefit of text. These are folklore."

The important thing about folklore, according to Dr. Lee, is not whether or not it is true. Its significance depends, rather, upon whether or not people "believe it or pretend to believe it, or are motivated by it, or do something about it."

A SAMPLING OF FOLKLORE

What are the folk tales told about California? Here are a few examples as described by Dr. Lee.

"Ever since the gold fever in 1849, California has been a gleaming, beautiful, inviting place, a land of heart's desire. People rushed to California from all parts of the world to get rich, to make fabulous fortunes. There were a few very rich strikes, and there were some fortunes made. What we sometimes forget is that there were many *mis*fortunes, too. Making a living was not too easy in the gold fields. There were hardships and sickness; there was hunger; there was poverty and death, and tragedy of all sorts. But we tend to forget those things and remember the more glittering realities when gold did come in great enough quantities to be important."

BIG DREAMS AND THE GOOD LIFE

"The folklore of the several mining eras in California's history pops up again and again in stories about lost mines and buried treasures. There are old-timers who know approximately where loot was hidden by Joaquin Murieta, Black Bart, and others. There are lost mines all over California. People still go out hunting for them.

"The one I like best, and the mine I'd most like to find, is the lost mine of Kokoweef Mountain in the Mojave desert. This mine contains eight miles of gold-bearing black sand for an average width of 350 feet and an average depth of eight feet along the banks of a river. This river is in a great cavern 2,000 feet underground. Originally some Indians knew about it, and they passed the secret on to a boy who lived in that part of the state. He grew up and, remembering the story, went to Kokoweef Mountain about 250 miles from Los Angeles to investigate.

"He found the caverns all right. He followed them to a depth of about 2,000 feet, where they opened out into a tremendous underground canyon 3,000 to 3,500 feet deep – a regular Yosemite Valley under ground. He found a river flowing through that canyon, and along its shores were deposits of black sand loaded with gold. Apparently the river had been depositing gold along its banks there for eons of time, and these sands assayed out at about $2100 per yard. There was danger that the news of this mine would leak out, so he went back and blasted in part of the entrance to the cave. I understand that attempts have been made to tunnel in under the closed cave entrance, but as yet the golden cavern has not been located.

"The folk image of this land of gold was romantic, robust, humorous, and sometimes true. Sometimes it was a bit exaggerated, of course, like the story about the miners working along the American River who found it so easy to get the gold that they got lazy – too lazy even to wash out their long-handled underwear after the day's work. They'd just hang the long-johns on a willow and let them dangle in the stream all night. But the streams were so doggone rich that in the morning when the miners would take in their laundry – it would be gold-plated.

"The same frantic fortune-hunting went on in the years that followed the gold rush too. In late years a lesser bonanza came in real estate. Major Horace Bell, in some of his reminiscences, tells about how real estate promoters attracted Easterners to California by showing them how fruitful the land was. They pinned oranges to Joshua trees, took pictures of this remarkable crop, and sent them back east to get people to come out and buy real estate.

"People look to California as a land of the heart's desire, too, because of its healthful qualities. One of the latest



stories about the healthfulness of California is told about the fellow from the Middle West who heard about both California and Texas as places where a man could live forever – almost. He moved to Texas because he heard of a town where there was a fountain of youth; if you drank the water you would never die – or hardly ever. So he went there. He lived to be 90 – 100 – 105 – 110. But then came the time for him to die. When he was about to go, he said, 'When I die, bury me in California. I've always wanted to go there.' So he died, and they shipped him out to California. And he came to life again."

THE LAND OF MIRACLES AND HEROES

"My second point is that California is a land of incredibility, of unbelievable things – a land of miracles. You may be surprised, for instance, to learn that California is in large measure and in many ways the home of Paul Bunyan. Of course we all know that Paul Bunyan is a great legendary figure, the patron saint of the country of the big woods around the Great Lakes area. But in 1913 very few of the loggers in the woods had heard much about Paul Bunyan. It wasn't until a man came out from Minnesota to Lassen County, California, that the Bunyan cycle of tales was put together.

"He was an advertising man, whose job was to interest eastern buyers in the western yellow pine and create a

market for it. So he got to thinking about the Paul Bunyan idea. He drew a picture of a couple of fellows he knew (one man's mustache and another man's face and figure) and put them together. He designed a little booklet, *Introducing Mr. Paul Bunyan of Westwood, California,* which contained some rather tall tales about Paul and Babe the big blue ox, and a few other Bunyan characters. When he sent the booklet back east, people began to ask, 'Who is this Paul Bunyan?' School teachers picked up the story and it became popular. Writers took it over and made something big out of it.

"Then the loggers began to hear about it, many for the first time, and they began to tell Paul Bunyan stories in the woods around the Great Lakes. It is true that the origin of Paul Bunyan is placed in the East, but he was made into folklore for the people – and by the people – from publications from California. The man who did it was W. B. Laughead, who died only about three years ago in Susanville, California.

"Paul Bunyan symbolizes big enterprise. He is the big hero. Nothing is impossible for Paul Bunyan to do. His story glorifies the bigness and success that Americans value. But there are other folk heroes like that, too, some of whom are really historical.

"In this land of incredibility, miraculous things could happen, too. There are things that go bump in the night, there are ghosts, there is Llorona. La Llorona is a story about a ghostly woman who, in the version I have here, was traced down by Terrence Hansen of the University of California at Riverside not so long ago. Others also have written of La Llorona.

"In 1958 four boys of Mexican descent were killed in a horrible automobile accident in Riverside. When the story came out, the friends and relatives of these boys – and the neighbors – said, 'We knew it was going to happen.' How did they know? They had seen Llorona. La Llorona is a beautiful woman who comes at night and cries a horrible, unearthly cry – a wail – just before there is a tragedy. She has appeared to many people in Southern California and Mexico. This woman, who seems to be about thirty years old, wears her long, black hair loose down her back. She wears a beautiful silky white or pale blue dress, and can be seen glittering in the moonlight. And she can be heard sobbing, weeping, wailing – sometimes even screaming.

"La Llorona is cursed to mourn for her own children that she murdered many years ago in Mexico. The story can be traced back to the mid-16th century in parts of the Old World, if you are interested in tracing her back. Some scholars even think she is of ancient Aztec origin on this continent. But to many Mexican people, Llorona is a real thing; and if she is heard wailing, there is sure to be a disaster, a tragedy, or a great loss. Although she is very beautiful, she is a thing to be feared.



Lola Montez

"Of course there are legends about people who did not exist, or if they did it was mainly in our imagination—people like Joaquin Murieta. You historical people tell me that he didn't exist, yet Murieta stories still pop up in various parts of California. Perhaps he is about nine-tenths imagination and only one-tenth fact. Nevertheless, Murieta has given us the Robin Hood legend of California. He came at a time when the poor people wanted a Robin Hood—especially the poor Mexicans."

THE LAND OF INFINITE VARIETY

"My third point is that California is a land of infinite variety. People came from everywhere and settled in California. They came by way of five or six well-channeled migration routes, like rivers pouring their streams of humanity into the valleys and mountains of California. They spread out like deltas at the mouths of these rivers. And where they came to rest, there they planted their little plots of human culture, and evidence can be seen today of this varied patchwork of human groups.

"Take, for instance, the Cornish, who still have a strong tradition in Grass Valley. They came in the 1850's to work the underground mines. They stayed, and a lot of Cornish folklore still persists. The Cornish will tell you that they sometimes have in their speech something very much like the old Irish bull—that is, a statement that has a contradiction built into it. A famous Irish bull goes something like this: 'Boys, if you keep on fighting like this, one of these days you'll walk in here dead.' Well, the Cornish tell that sort of thing on each other, too.

"In Grass Valley they tell about the old shift boss in the mine. He went along the tunnel one day, and he came to the ladder that led to a slope where some men were working. He knocked on the ladder and yelled up to them: 'Ey up there! 'Ow many of ye be there up there?' And the answer came down, 'There be three of us up 'ere.' He said, 'Well, 'alf o' ye coom down 'ere.'

"Place names in California have their stories, too. I don't know why they had to change Hangtown to Placerville and thus sweeten up the dear old name. I don't know why Dogtown couldn't have remained Dogtown. But it didn't. It became Magalia. We

are told that it was supposed to have become Magnolia, but the postmaster couldn't spell. So it came out Magalia.

"Of course we know where Eureka got its name. It is the word on the State Seal, the motto. It's a Greek word meaning 'I have found it.' And Yreka means, 'You can have it,' according to some jokers. But we know better. Towns like Rough and Ready, Timbuctoo, Murderer's Bar, Paradise Flat, Whiskeytown—they were all over, and some are still with us, brilliant little spots in our history."

A PLACE FOR BEGINNING AGAIN

"My fourth point is that California is a land of beginning and endings. Many men known to the world got their start here — men like John B. Stetson the hat maker, Armour the meat packer, Levi Strauss the overall maker, Studebaker the wagon maker.

"Take the story of a young man named Roy. In 1852 he fought a duel in San Diego. People came from far and near to watch it. They all wanted to see young Roy get his comeuppance because he was disliked. He was a happy-go-lucky, reckless, swaggering, egotistical dandy, and everybody either envied or hated him. The man he was to fight, a Scotsman named Collins, was no better liked. The sheriff, whose name was Agostin, decided to let the duel go as scheduled. He went so far as to warn the young duelists not to injure any innocent bystanders, but beyond that he did not go.

"A part of San Diego's main street was selected, and the crowd gathered. Roy rode in on a handsome horse with silver conchos on his bridle sparkling in the sun. He was dressed like a Spanish don. His opponent rode to the appointed place and waited. The sheriff officiated. The duel was to be on horseback, and at a given signal they were to ride toward each other shooting. The sun blinded Collins momentarily, and Roy shot, wounding his opponent in the leg. Thus ended the duel. But Sheriff Agostin put both men in jail, charged with dueling. The jail was escape-proof; so about two weeks later Roy escaped. He had the help of a few friends and Indians. Some said numerous fair ladies helped in the escape. He rode to San Gabriel, where he worked as a bartender for a short time. Then he went to Texas to become later known as the judge who was 'The Law West of the Pecos.' His name was Roy Bean. And the sheriff whose name was Agostin later went north and became what many people have called 'The Father of California's Wine Industry.' His name was Agostin Haraszthy. Strange paths cross in strange ways in California.

"Californians have had a long history of wanting to shed the old and take on the new, especially as regards political geography. There have been, for example, a long succession of movements to secede sections of California from the main state. The town of Rough and Ready, we are told, actually seceded from the United States back in 1850. The miners were angry because of a government tax on their claims and were constantly being annoyed by the unscrupulous practices of the tax collectors. So in April, 1850, the citizens drafted a Declaration of Independence, outlining their grievances and declaring their freedom. They established the Great Republic of Rough and Ready, elected officials, whose first duty was to collect the tax collectors, escort them to the edge of town, and boot them over. All went well for a couple of months. But then it came time for the other mountain communities—Grass Valley, Nevada City, Timbuctoo, North San Juan—to work up their celebrations for the Fourth of July. This was always a big day in the land of the northern mines. Rough and Ready also met to plan its celebration, but some wise head reminded the people that they had nothing to celebrate. They were not of the United States. A little technicality like this couldn't stop them. They abolished their Republic and officially rejoined the United States. It is said that they put on the biggest Fourth of July celebration the mountains would see for many a year.



Lotta Crabtree

"Yes, some strange trails have had their beginning and their end in California. Lola Montez left her trail across the State, and Lotta Crabtree began here. Death Valley Scotty with his castle, William Randolph Hearst and his castle, the Winchester house with its endless maze of crazy rooms—these are California. Black Bart, the poetic stage robber, made his name here. Jesse and Frank James came to California at one time; Wyatt Earp died and is buried here. And we had Emperor Norton, revived in legend each year like the swallows of Capistrano.

"Strange paths come to strange ends in California. To find the end of many an interesting path, just go to the cemetery. You will be surprised what you can dig up in a cemetery. The folklorist finds some very interesting epitaphs there. I was looking at one not so long ago that was written about three generations back. It goes something like this:

Pass on stranger, don't waste your time
O'er bad biography or bitter rhyme.
For what I am this crumbling clay
insures,
And what I was is no affair of yours."

FIELD OPPORTUNITIES FOR STUDENTS

The Museum Natural Science Workshop is a program designed to augment the science curriculum of outstanding secondary school science students. About 150 students are sent from city and county schools each year and the best of these are given the opportunity to choose the field of their interest and study under Museum Scientists.

The chief objective is to introduce these students to an environment where scientific thinking and research is carried out. At the Museum they have an opportunity to become well acquainted with scientists and with other students of similar interests. These objectives are best accomplished by exposing the students to a general background in biology and to laboratory and field techniques employed in a modern museum.



Science Workshop students board the County bus for a field trip into Malibu Canyon. This one-day trip was designed to study plants and animals along the course of Malibu Creek early in the spring.

Ecological studies are important on Museum field trips. The relationship between plants and animals and the study of these organisms in their natural environment plays an important part in the work of the students.

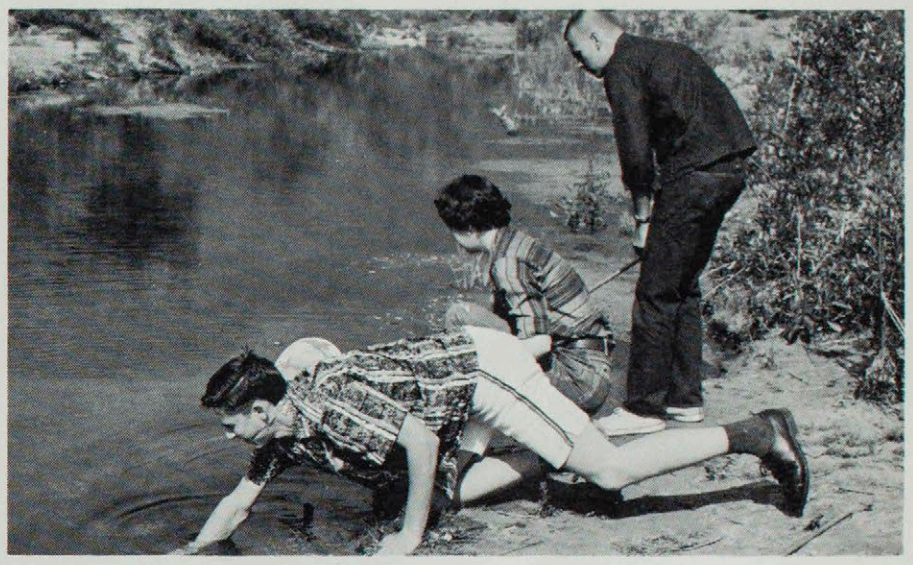


Most Museum student field trips are day trips. However, occasionally it is necessary to plan a night trip to collect and study mammals, most of which are nocturnal.

Fresh water plants and animals are not common in Southern California, so extensive use is made of the few stream areas. Students are shown here picking up rocks on which they find many forms of simple animals.



Miss Sibley, Director of the Museum Natural Science Workshop, demonstrates the use of aerial and water nets to students preparing to collect insects. Most of the field preparation is made at the Museum during laboratory and class periods. Collecting equipment is provided for the students during field trips and further instruction and guidance is provided in the field.





Students collect material for various purposes. In some cases the organism may be killed and prepared to be used in a collection emphasizing the classification of plants or animals. Frequently they are kept alive to be taken back home, to the Museum or to school class rooms in order to study life habits or life histories. Sometimes organisms may be collected just for quick observation in the field. Students are encouraged to observe carefully and collect only when necessary to accomplish some legitimate objective.

THE "BLACK STEER" OF THE GULF OF CALIFORNIA

The Green Turtle of the Gulf of California is probably the most frequently eaten and least known of any kind of sea turtle today. They are caught in many places along the peninsula and mainland shores, and each year several thousand are landed, in all seasons, at the tiny village of Bahia de Los Angeles alone. Yet the scientific literature hardly makes mention of this race of the famous Green Turtle species.

It is this Mexican Green Turtle from Baja California which we have been studying as a major Museum marine zoological project for nearly two years.

The finest restaurants of the world charge exhorbitant prices for a small dish of the clear soup made from the green fat (hence the name Green Turtle) of these living relics from bygone prehistoric times. It is said that Sir Winston Churchill never retires for the night without a cup of it. A thick soup is also made from the rich meat, but this is not the famous Green Turtle Soup of the gourmet. Most of the Green Turtles used for soup come from the Caribbean, and the populations there are being depleted because of it.

The Green Turtles of the Gulf of California and the outer Pacific shores of Baja California are used for much less genteel purposes. They are a staple and provide the chief source of meat in that barren peninsula. The meat is preferred to beef, and when one sees the quality of the Baja scrub cattle, this preference for the reptilian "steer" can be fully appreciated.

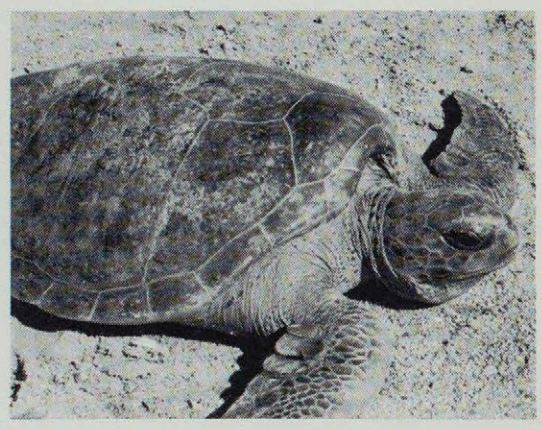
By David K. Caldwell, Curator of Marine Zoology, and

Melba C. Caldwell, Research Associate in Marine Zoology



Mexican Green Turtles are harpooned or netted and kept alive in large covered pens until they are needed for food or until enough have accumulated to ship to the larger towns.

One of the "black" reptilian "steers" of the Gulf of California



A boatload of live sea turtles arrives at Bahia de Los Angeles from the nearby fishing grounds.

The turtles are caught with harpoon and net, mostly at night around the islands in the center of the Gulf. Few are shipped from Baja and many are eaten where they are landed. The heaps of cast away turtle shells often are of tremendous size. There were so many shells in a small area around Scammon's Lagoon that not too long ago a party of stranded explorers used them to spell out an appeal for help of sufficient clarity and magnitude as to be read by a pilot flying a plane at considerable altitude.

Some villages, like Bahia de Los Angeles, cannot use all the turtles landed there. Sometimes the turtles are butchered on the spot and the meat salted and dried, but usually the excess animals are trucked alive to various larger towns in northern Baja, such as Mexicali, Tijuana and Ensenada. The little "turtle stew factory" in Ensenada is hidden behind a building along one of the main streets near the waterfront. Here the live turtles are kept until needed to make another batch of the succulent stew. You can buy a paper cupful for a few cents from a steaming cauldron beside the pen of sad-eyed turtles. Everything is used here; even the shells are stacked to one side to be cured with lime and sold at the many souvenir stands which line the streets outside. The oil is carefully preserved for medicinal purposes. We have been told that it is supposed to make one's lungs strong and healthy, but we found that it takes a hardy soul to even down a draft of it.

We know nothing of where the bulk of the Gulf of California Green Turtles nest, although we have reports of scattered sites of nesting on some isolated shores of the central Gulf. Green Turtles nest in numbers much further south, on the mainland shores of the Mexican state of Michoacan, but we are not sure if this is the same sort of Green Turtle that we encounter up in the Gulf. It may be, because we have found evidence of only a few mature females with eggs during our visits to the Gulf area. We hope to fly along all of the beaches of the Gulf and outer Baja in search of the tracks made by the female turtles as they haul out on the shore to nest. This aerial reconnaissance will be one of the next big phases of the study and will be made during the summer or fall when seat turtles elsewhere in the Americas lay their eggs. If we find no evidence of concentrated nesting by many individuals, then we will have to assume that the Gulf turtles are indeed waifs from the rookeries to the south.

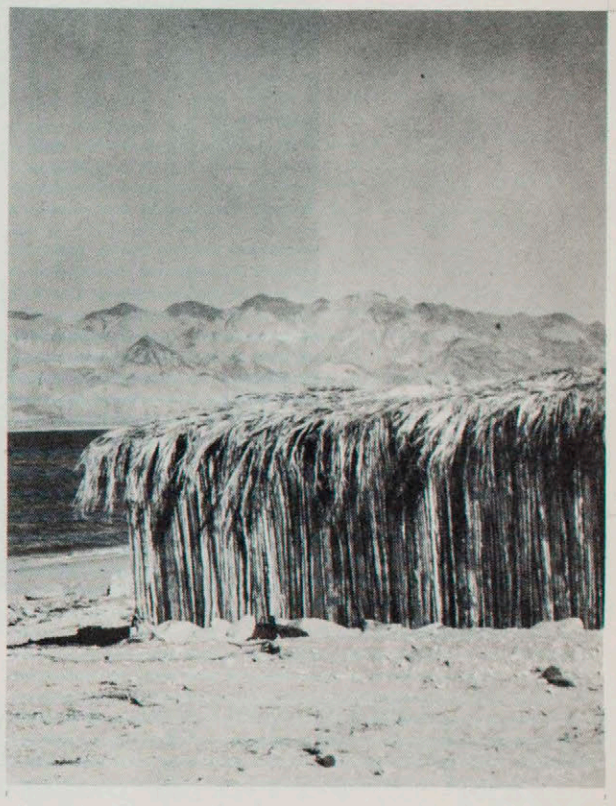
At this writing we have examined over 1000 live Gulf Green Turtles of both sexes ranging in size from 20 to 275 pounds. We have weighed them, measured them, counted numbers of scales behind the eye and plates on the shell, and have subjected the helpless creatures to many indignities. We have learned much about their biology and more about their relationships with their close relatives elsewhere in the warmer waters of the world. However, we are still not sure whether the "black" Green Turtle of the Gulf of California has a scientific name.

One of the most interesting projects accomplished so far is a study of the remarkable ability of aquatic turtles on land to return to water. Some work has been done by others concerned with this behavior, especially with hatchling turtles just emerging from the nest. However, no extensive studies have been made to determine if this ability persists throughout life, or if it exists in both sexes after the initial hatching.

At Bahia de Los Angeles we were fortunate in having a ready-made laboratory well-stocked with juvenile and subadult Green Turtles of both sexes as experimental animals. The long-suffering turtles were further humiliated by having their nostrils plugged, their eyes covered with gauze and adhesive tape, and their peace, such as it was, disturbed by our hauling and shoving them about.

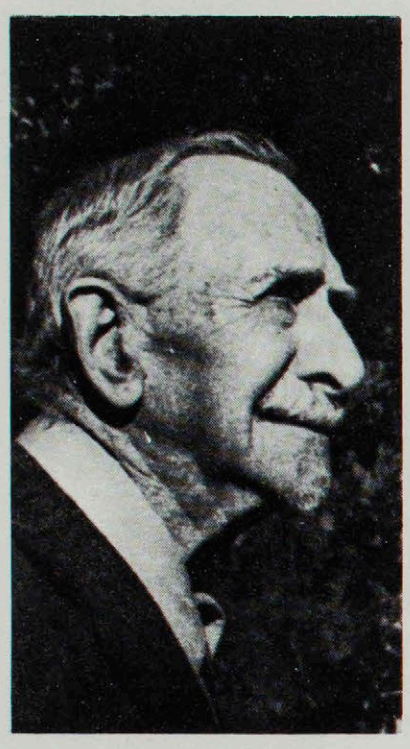
By making various tests both day and night, fair weather and foul, we found that the turtles of this age and of both sexes do indeed retain their ability to find water, even from behind barriers, with a striking degree of accuracy. Furthermore, as with hatchlings and mature nesting females, the stimuli which elicit this behavior were shown to be in some way related to light intensity over the water and vision on the part of the turtles. Sea turtles may use this same ability in some way for navigation in their amazing long-distance travels.

As our studies progress, we will add more facts to our knowledge of these Gulf and Baja Green Turtles. However, at present these turtles are still more often eaten than studied, and as we continue our biological projects we will continue as well to join with our Mexican friends in making inquiries into the gastronomical possibilities of the "black steer."



A thatch-covered pen on the Baja California shore of the Gulf of California houses Green Turtles kept alive out of water without harm for as long as several weeks.

Sidney Armer, on his 91st birthday, at Fortuna, California.



SIDNEY ARMER AUDUBON OF WILD FLOWERS

BONNIE C. TEMPLETON
Curator of Botany



"CALIFORNIA ROSE-BAY" *(Rhododendron californicum)*, an evergreen shrub occurring in the Redwood Forest along the California Coast.

Sidney Armer's water-color paintings of California wild flowers, augmented by a display of fresh native flowers, brought hundreds of visitors to this outstanding spring event of the Botany section. Many returned, not only to see the wild flowers, but to study the "portraits" which Mr. Armer has painted so exquisitely and accurately.

The Armer water colors are so well known in central and northern California that the artist is called "the Audubon of Wild Flowers." The skill and patience with which he created his lifelike paintings of flowers is reminiscent of seventeenth and eighteenth century art. That craftsmanship, founded on the stern discipline of apprenticeship and dedication, cannot exist in the present when nearly every man values his time so highly that he cannot spare a major portion of his lifetime in the achievement of a single masterpiece.

Mr. Armer was in his late fifties when he retired as a commercial artist and began painting California wild flowers as a diversion. When he was commissioned to paint a hundred native flowers of Del Norte County, he began to take his avocation seriously.

Born in San Francisco in 1871, the artist developed an interest in art early in life. While still in high school, he became an apprentice in the Dickman and Jones firm of lithographers. In learning lithography at that time, he made millions of tiny dots on stone in order to make a lithographed copy of a subject to be illustrated. To test his mastery of the techniques, he was given Rosa Bonheur's painting "Horse Fair" as an exercise to lithograph. It excelled the cameras of that day.

Four years of this meticulous discipline of hand and eye resulted in two "rewards": first, a silver dollar engraved with his name and bearing the notation that it was the first he ever earned; second, a firm determination never again to lay hand on a lithograph stone.

Still fervently desiring to paint, he enrolled in the Hopkins Art Institute (now the San Francisco School of Fine Arts which was then affiliated with the University of California. After four more years of discipline in art under the tutelage of Arthur Matthews and Douglas Tilden, he opened a commercial artist's office on Kearney Street in San Francisco. At this time he married Laura Adams, a fellow student.

The eight years of diligent training began to bear results. He achieved a reputation for unusual realism in his sketches of fruit. Many California fruit growers quickly became his clents, and a majority of their box labels bore his "fruit portraits." The can labels of such well known brands as Del Monte, Tru-pack, Hills Brothers, H. G. Prince, Griffin and Skelly, and dozens more now forgotten, bore his "fruit pieces" as well as his hand lettering which many people may have thought to be type set.

About 1900 and later seed companies such as Vaughan's Seed Company, Chicago, and Morse Seed Company (now Ferry-Morse Seed Company) became his clients. During those years he did all of the Morse Seed Company's flower and vegetable seed packets, and many of their catalogue's pages were lavishly illustrated with Sidney Armer's artistry. For the Vaughan's Seed Company he also painted illustrations of new varieties sent to him by growers or hybridizers in California at the request of this firm.

Austin Armer, his only son, recalls that his father painted grapes so pictorially that "the viewer was compelled to brush off the bloom." He tells of his father's painting of an opened can of sardines in tomato sauce so realistic "that the family dog licked the sketch." At that time, while the Lumiere brothers, Frederick Ives, and George Eastman were busy developing techniques in color photography. Sidney Armer had achieved what the camera could not yet do in color.

Sidney Armer gives credit to his wife for the botanical accuracy of his efforts in painting California wild flowers. Laura Armer published a number of books, mainly for children, on the California and Arizona scene. For all of these but one, "Forest Pool," her husband did the illustrations in either pen and ink or water color. "Waterless Mountain," illustrated by Sidney Armer received the Newberry Medal in Longman's Juvenile Fiction Contest in 1931.

Her book, "Cactus" was on display with a few of the original line drawings of cacti in the recent Museum exhibition. The book contains natural history and botanical information of more than forty cactus species occurring in our Great American Desert. The fifty line drawings and the colored frontispiece depicting the species in it were done by Sidney Armer.

Since his retirement from the commercial art field more than thirty-three years ago, he has painted over two hundred fifty "portraits" of California wild flowers. Of this number, the Los Angeles County Museum has a collection of about sixty, thanks to the generosity of Mrs. Edith Armer Cohn, sister of the artist, who gave them to the Museum in memory of her husband, Morris Cohn. Some twenty-five or more are on display in his home; the rest are in private collections from the State of Washington to Buenos Aires.

The Sidney Armer paintings have been on exhibition in the Golden State Exposition (1939), and the Gump Galleries (1956) in San Francisco. Early in 1949 the Horticultural Society of New York held an exhibition of his paintings in New York City where he was presented with a medal by the Society. There followed an exhibit by the Federated Garden Clubs of New York State, Inc. at the International Flower Show in New York. Later the same year they were exhibited at the American Museum of Natural History. The approximately sixty paintings donated to the Los Angeles County Museum in 1942 were exhibited at the Museum, followed by an exhibit of part of this number at the Los Angeles International Flower Show in 1951 and 1953.

Sidney Armer painted for pleasure, not profit, and this may be one of the reasons why his artistic ability never lessened. Last year on his 90th birthday he was in his studio at his home in Fortuna, California, painting Humboldt County wild flowers and proclaiming with some impatience that "my earlier paintings were inferior and badly in need of redoing." It was a fortunate coincidence this year that an exhibit of the Museum's collection of his paintings was being held during the time he was celebrating his 91st birthday on April 28.

As this article was going to press, it was learned that Sidney Armer passed away May 10, 1962, in his home at Fortuna.

The showing of live native California flowers during this exhibit, many of which were illustrated in the Armer paintings, was made possible with the cooperation of the Rancho Santa Ana Botanic Gardens, Claremont, California, where native plants are grown for research and study at the graduate level. One can visit these gardens and see how well native plants can be grown in home surroundings.

The Science Museum at Rancho La Brea

Theodore Downs, Chief Curator, Earth Sciences

A view from the "observation car" in the proposed cyclorama.

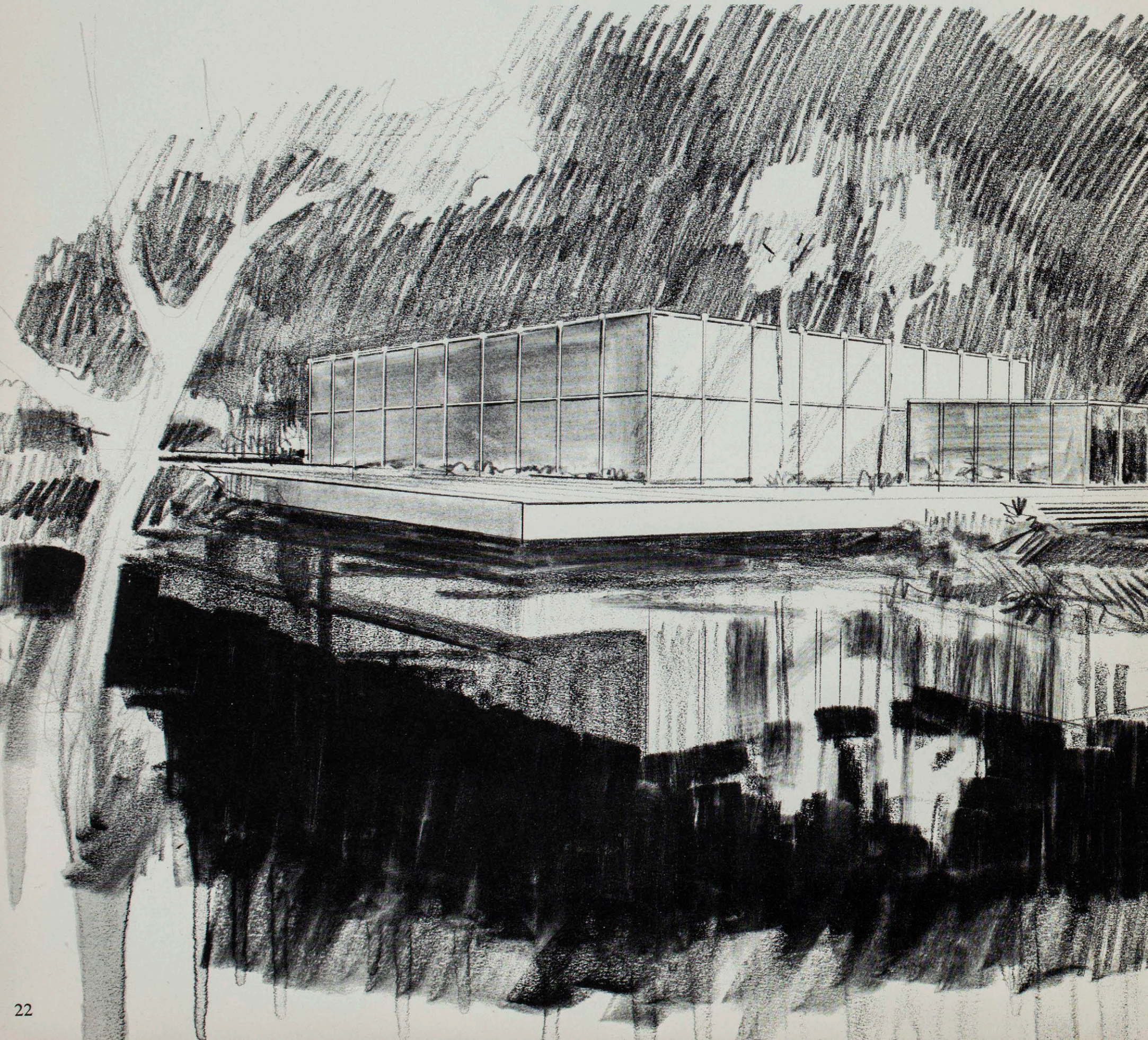
Plans for the fossil exhibit museum at Hancock Park on the "Miracle Mile" in Los Angeles are making progress, on paper. The Earth Sciences Division and the Exhibitions Division of this Museum are cooperating in execution of concepts and proposals. The fossil exhibit structures and cyclorama will be situated near the famous tar lake with terraces overlooking the lake, the restored Pleistocene flora and the former excavation sites (See Quarterly, Spring, 1962).

The visitor will approach the museum from the southeast corner of the park. He will enter a hall designed to tell a complete story of Rancho La Brea—a history of excavations, the geologic background, methods of cleaning and assembling the famous skeletons and the importance of the record relative to the history of life. He will learn the answers to many common and inevitable questions about Rancho La Brea. Complete mounted skeletons of the La Brea beasts will dominate the adjoining large exhibit hall with life-size sketches of restorations covering the walls in the background.

Across the terrace to the east will be the unique cyclorama, a structure designed to transfer the visitor backward in time—about 15,000 years! Here he will witness a moment of tragedy at the death traps, and yet fully appreciate the magnificence of the extinct beasts as they appeared in the flesh. This will be achieved with life-size, three-dimensional models of the creatures placed in the restored late Pleistocene setting.

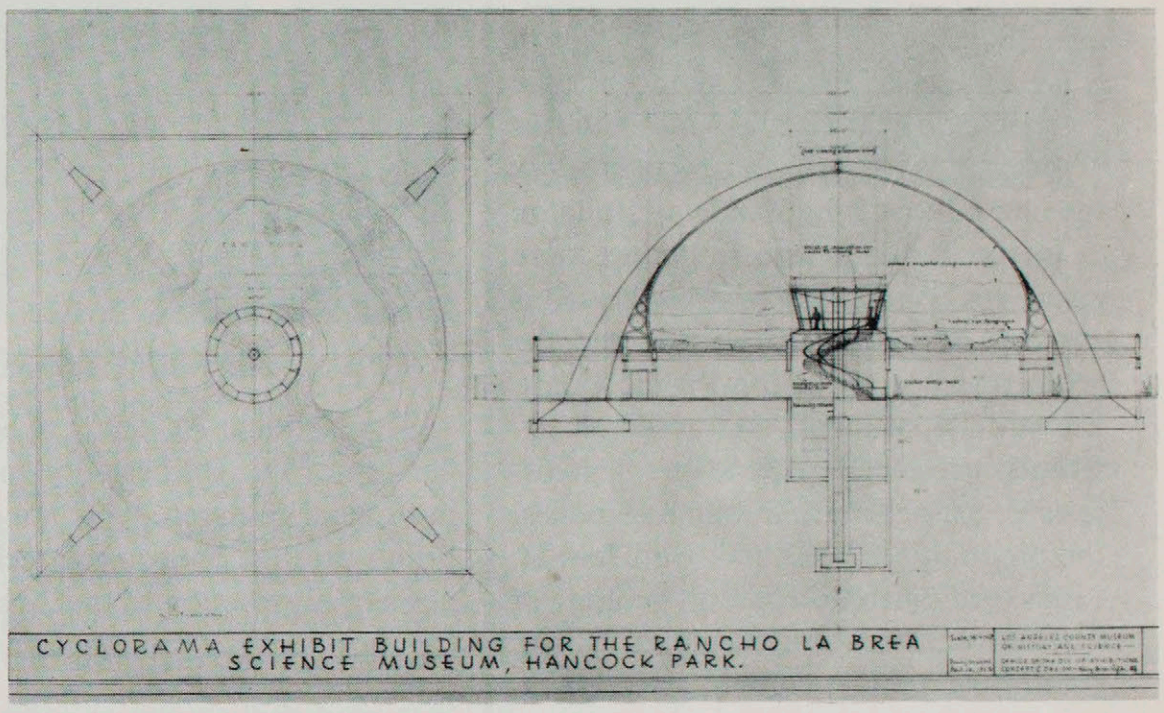
As now planned, the visitor will enter the cyclorama through an underground passageway from which he will come into the center of the former setting at Rancho La Brea—a scene in stark contrast to the present-day modernized "Miracle Mile" environment.

These are the latest plans. We are striving to enlist financial aid so that the plans may become a reality. Our museum must create a structure adapted to the importance of its unique subject and compatible with the architecture of the new art museum to be situated in the southwest corner of Hancock Park.

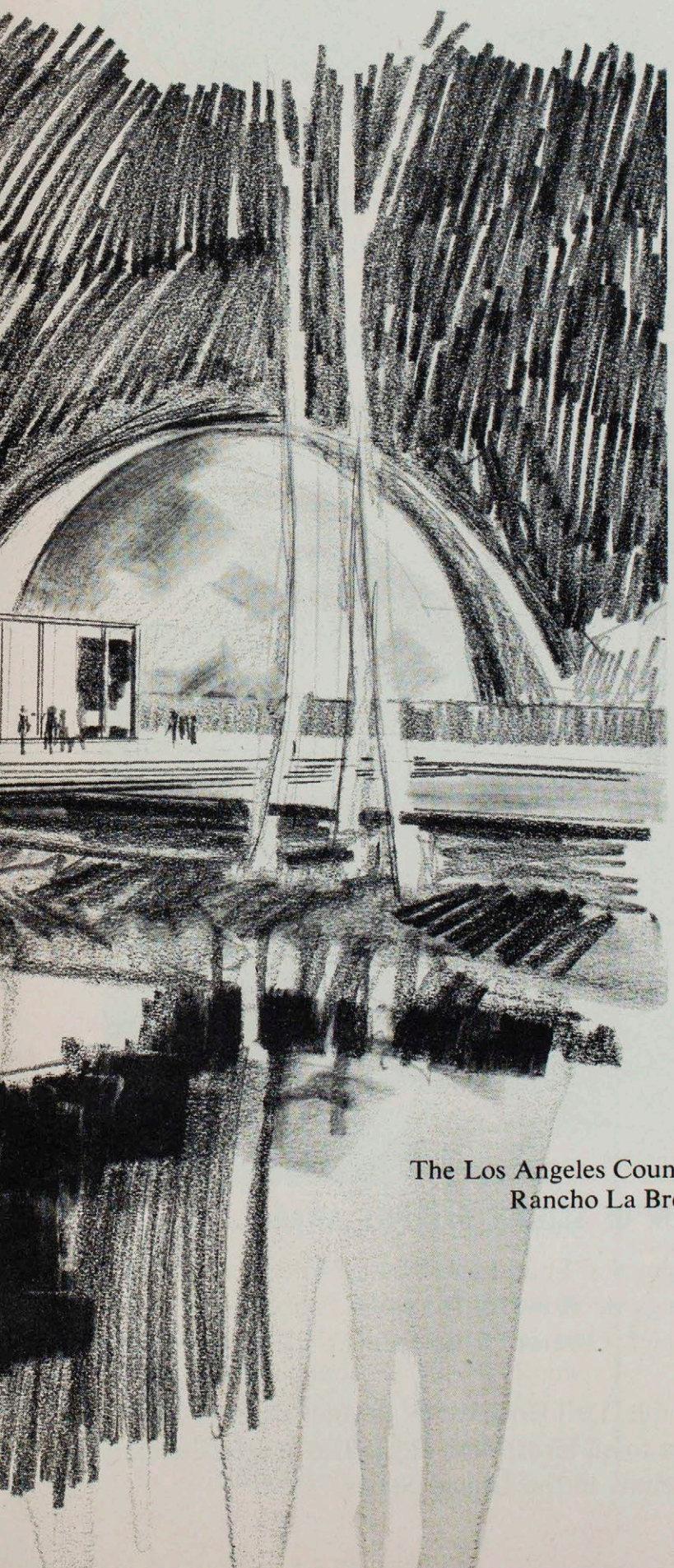


It is conceivable that the project, as now visualized, will cost approximately *two million dollars* if properly executed. Support from those interested in preserving this unusual scientific marvel is sincerely urged.

Captain G. Allan Hancock wisely visualized the need for perpetuating this renowned and unusual phenomenon at Rancho La Brea and donated the Park to the County in 1924. We are obligated to him and to all the people of the world to fulfill this dream of establishing a suitable scientific monument at Hancock Park. Any contributions toward this cause may be forwarded to the Museum Associates of the Los Angeles County Museum to the attention of Dr. Herbert Friedmann, Director.



Details of the proposed cyclorama; cross sectional view on the right; plan view on the left – a bison and saber-tooth in tar pool for scale. Design by Henry Anson Wylde.



The Los Angeles County Museum's concept of the proposed Rancho La Brea Science Museum at Hancock Park.

MUSEUM SPOTLIGHT

SCIENCE STAFF MEMBERS PARTICIPATE IN LOCAL SCIENCE SOCIETY MEETINGS

Members of the Museum's science staff, research associates and assistants participated in the scientific sessions at the Southern California Academy of Sciences' annual meeting held in May at Cerritos College in Norwalk. Theodore Downs, Chief Curator of Earth Sciences, presided as president of the Academy. David K. Caldwell, Curator of Marine Zoology, was introduced as the new editor of the Academy Bulletin.

In the Earth Sciences, papers were given by: W. Dwight Pierce, emeritus curator, on sand dune weevils and the geological history of the Pacific Coast. Edward D. Mitchell, Jr., research assistant, presented papers on pachyostosis in extinct marine mammal bones, the origin of sea lions and, with Jere H. Lipps, the paleontology and geology of marine rocks on San Clemente Island, California. John A. White, research associate, and Theodore Downs gave a joint paper on the study of high-crowned teeth in rodents. Richard H. Tedford, research associate, talked on important occurrence of terrestrial and marine fossils in southern California. Peter P. Vaughn, research associate, discussed a new record of a reptile from the Permian of southeastern Utah, and its bearing on the origin of reptiles.

In the Life Sciences, papers were presented by Melba C. Caldwell, research associate, and David K. Caldwell on Pacific Green Sea Turtle behavior. Bayard H. Brattstrom, research associate, presented a paper on the call order and social behavior in the foam-building frog.



NATIONAL ACADEMY OF SCIENCES HONORS DIRECTOR

The National Academy of Sciences recently announced the election to membership of Dr. Herbert Friedmann for distinguished and continued achievements in original research. This honor, one of the most coveted in the field of science, brings prestige both to the recipient and to the Museum. Dr. Friedmann received news of his election to the Academy just before he and Mrs. Friedmann departed for Europe for a combination Museum business trip and vacation.



FORMER CHIEF CURATOR OF SCIENCE RECEIVES AWARD

The John Simon Guggenheim Memorial Foundation has awarded a Fellowship with a grant of $4,000 to Dr. Hildegarde Howard, Research Associate in Vertebrate Paleontology and former Chief Curator of Science at the Los Angeles County Museum.

The Guggenheim grant will enable Dr. Howard to devote a period of 14 months in furthering her research in fossil birds, both at the Los Angeles County Museum and at other leading museums in the United States.

CURATOR ENGAGES IN STATEWIDE ACTIVITIES

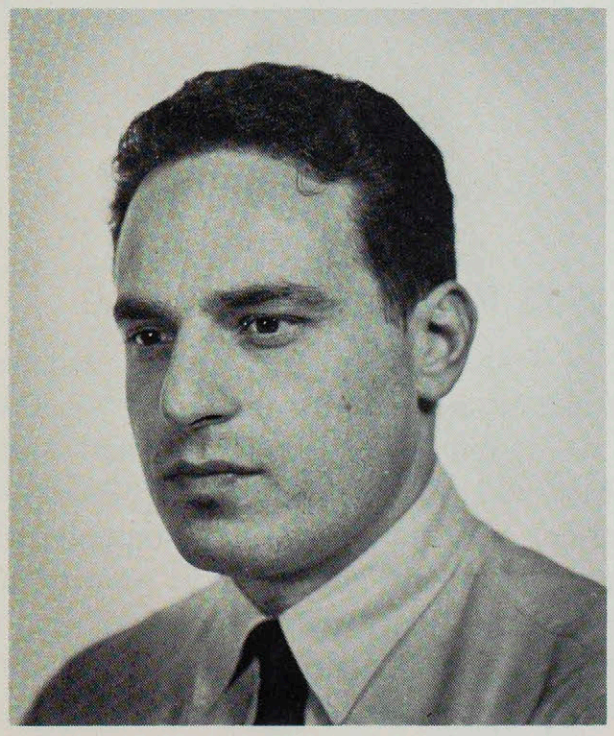
Miss Ruth I. Mahood, Chief Curator of the History Division, has been appointed by Governor Brown to serve as a member of the Civil War Centennial Commission for the State of California. Mr. Justin Turner, Civil War authority and long standing member of the Museum, is also to serve as a member of this Commission, which will plan California's contribution to this historic occasion.

In another capacity, when the Annual Conference of the California Historical Society met at the Huntington-Sheraton in Pasadena from June 28 through June 30, Miss Mahood, who has served as vice-president of Region 14 for five years, was chairman of local arrangements.

CHIEF CURATOR OF EARTH SCIENCES TO BE GUEST LECTURER

Dr. Theodore Downs was invited as a guest lecturer at the National Science Foundation Summer Institute, Kansas State Teachers College, Emporia, Kansas. He presented four lectures on Vertebrate Paleontology, with particular emphasis on this Museum's current research activities.

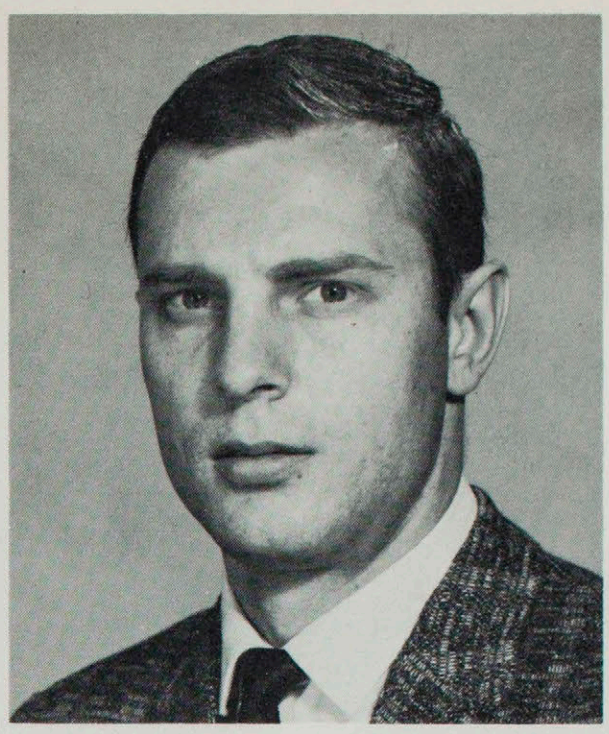
BURTON REINER JOINS HISTORY STAFF



Joining the Museum staff as History Preparator is Burton A. Reiner.

Mr. Reiner received his B.A. degree in a pilot program of American studies at the University of California at Berkeley. He has been employed by the Social Security Administration and worked for private industry. Mr. Reiner is an occasional book reviewer for the metropolitan newspapers, specializing in historical books.

NEW CURATOR OF ENTOMOLOGY



Dr. Charles L. Hogue joins the museum staff as Curator of Entomology

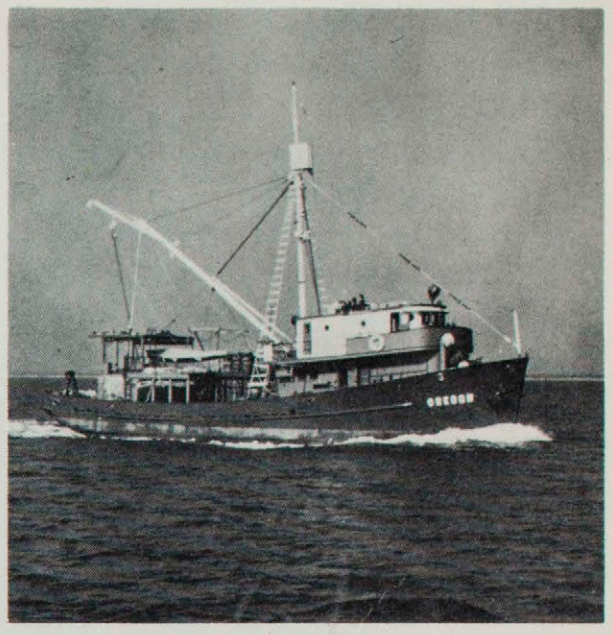
The Life Sciences Division of the Museum recently announced the appointment of Dr. Charles L. Hogue as Curator of Entomology.

Dr. Hogue came to the Los Angeles County Museum on May 1 from the U.C.L.A. campus where he was Research Entomologist. He is an authority on mosquitoes, is a scientific illustrator and is currently conducting research with Dr. John Belkin of U.C.L.A. on the mosquitoes of Middle America through the aid of a grant from the U.S. Public Health Service.

Succeeding former Curator of Entomology, Dr. Fred S. Truxal, Dr. Hogue will embark upon an immediate program of completing several exhibits in the Hall of Insects and expanding the extensive reference collections of insects.

Born in Caruthersville, Missouri, in 1935, Dr. Hogue was graduated with honors at Berkeley with a B.S. degree. He received his Doctor of Philosophy degree at U.C.L.A. in January of this year. During his graduate study he was a Lavern-Noyes Scholar and received research grants from the American Association for the Advancement of Science through the Southern California Academy of Sciences and from the Graduate School, U.C.L.A. He is a member of leading professional societies and has published numerous scientific papers in the field of Entomology.

FISH COLLECTING OFF JAMAICA



United States Bureau of Commercial Fisheries M/V OREGON, a 100-foot vessel designed and equipped for many types of exploratory and scientific collecting.

A new departure in the Museum's field program for biological collecting was made recently when the Museum Associates provided funds to pay the cost of two days of exploratory fishing off the south coast of the West Indian island of Jamaica. Without Museum personnel aboard, the work was done by the United States Bureau of Commercial Fisheries vessel, M/V OREGON, during a recent scientific cruise to the central and southwestern Caribbean. According to Dr. David K. Caldwell, Curator of Marine Zoology, the vessel would not have worked off Jamaica without this financial arrangement. Dr. Caldwell is studying the marine fishes of Jamaica, and points out that the fishes collected will be from an area and depth off Jamaica never before studied scientifically. All of the fishes and many of the invertebrates obtained during the two days financed by the Associates will be sent to the Museum for deposit and study.

DOWNS ELECTED TO PALEONTOLOGICAL POST

In April of this year, the Pacific Coast Section of the Paleontology Society of America met at the University of Southern California and elected Dr. Downs as chairman of the section for the coming year. In addition, Dr. Downs was co-author of a paper given with Richard Proctor on fossil vertebrates collected near Lake Mathews in southern California.

THE ALLAN BROOKS WILDLIFE PAINTINGS

A travelling show of 40 paintings of birds and mammals by the late Major Allan Brooks of British Columbia were recently exhibited on the ground floor of the Museum.

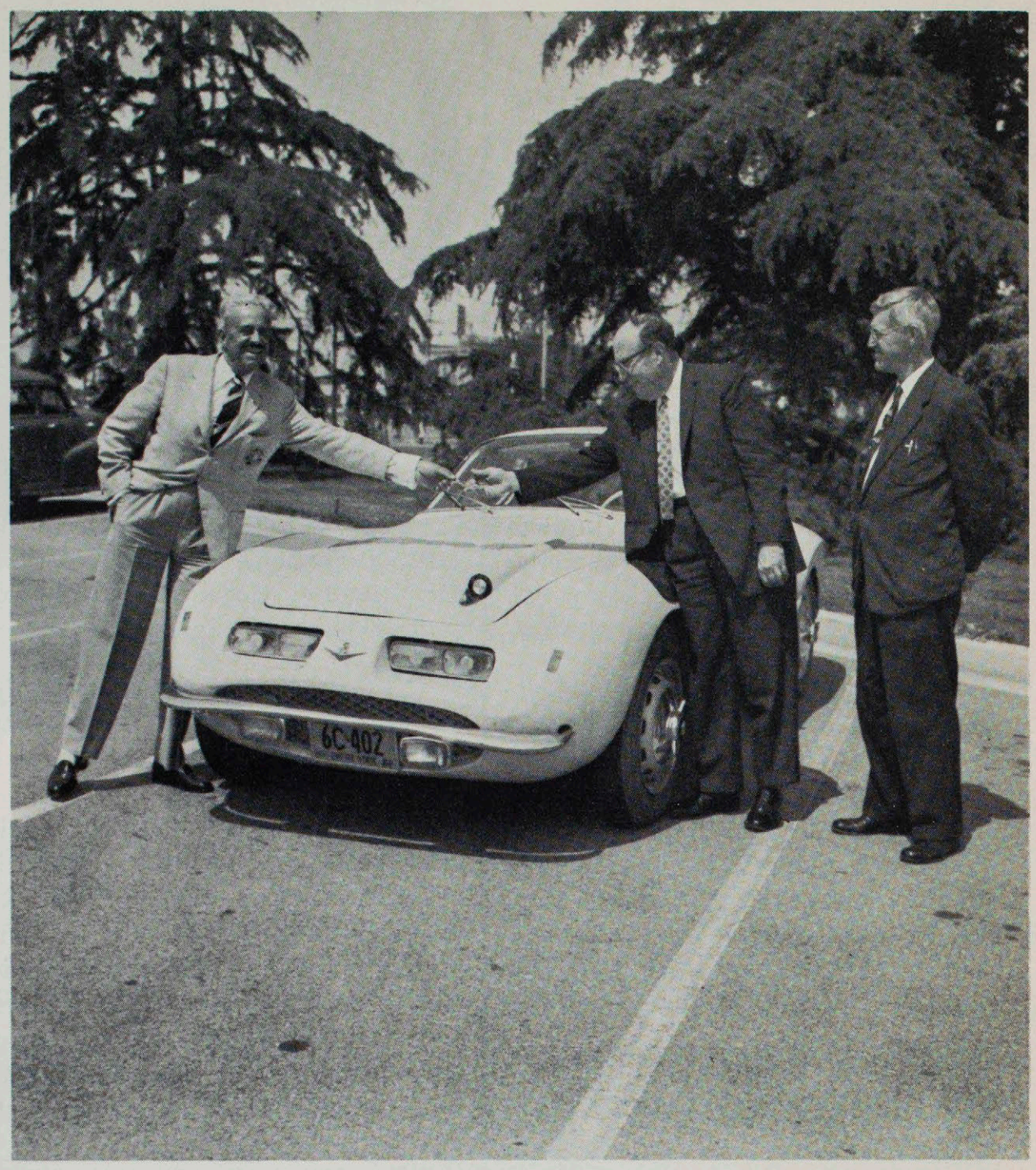
Major Allan Brooks, born in India in 1869, was schooled in England and migrated to British Columbia in 1887. With a background of extensive training in zoology, Brooks brought to his art a first hand knowledge of birds and mammals in their native habitat. The work of this distinguished Canadian did much to stimulate the interest of younger artists. The satisfying artistry with which he executes in accurate detail the most minute features of a subject cannot fail to please the most casual observer.



Opaque water color of California Quail by Major Allan Brooks

Brooks painted almost entirely in watercolor—at first in the transparent technique and later in gouache or opaque watercolor. This latter technique affords a brilliant light-reflecting quality with strong contrasts of light and shadow areas. He also did oils, and some of his finest illustrations were in pen and ink. His illustrations are found in many of the leading works on western ornithology and mammalogy. The majority of his works have been reproduced in full color in books and magazines of wide distribution.

The collection has been shown in Vancouver, Calgary, Regina and Seattle, prior to coming to Los Angeles County Museum where it was on display from May 3 through June 3



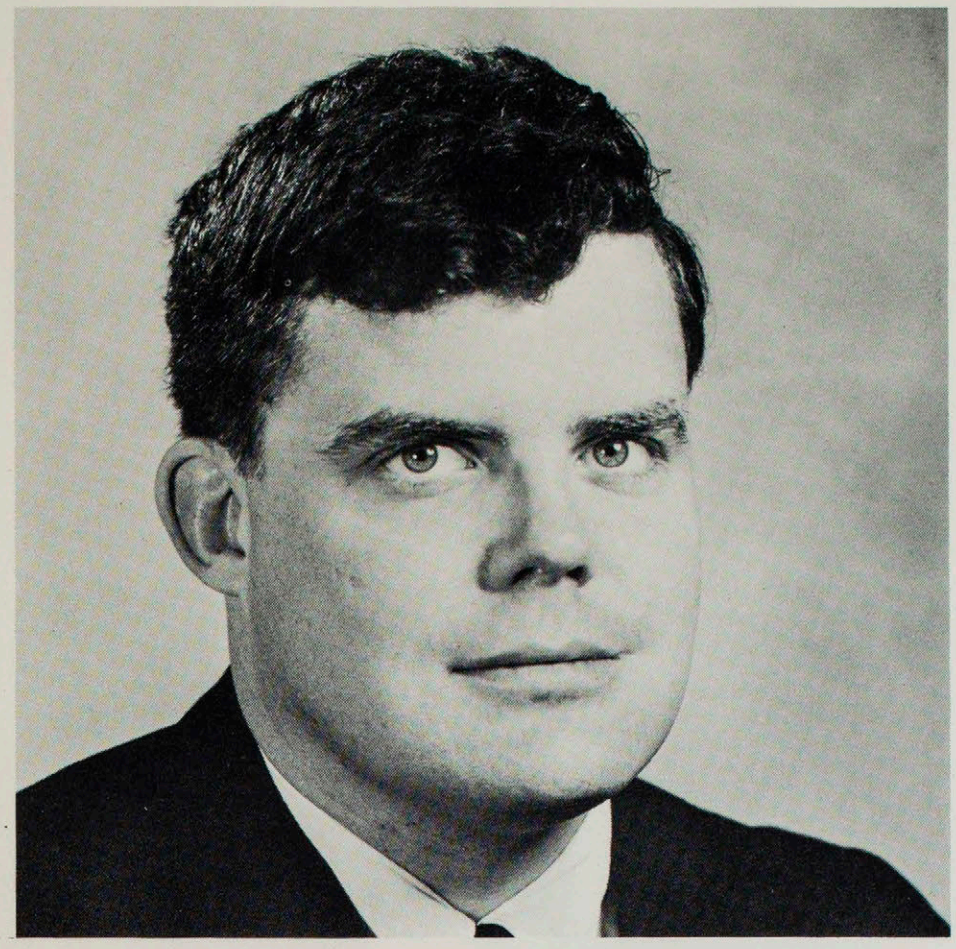
Formal presentation of the BMW sports car, left to right: Mr. Raymond Loewy, designer; Dr. Herbert Friedmann, Mr. Ransom Matthews

SPORTS CAR JOINS MUSEUM

Now on view in the Museum's Hall of Transportation is a recently acquired sports car which belonged to famed industrial designer Raymond Loewy. Built for Loewy's personal use according to his design by Bernard Pichos and Andre Parat of Sens, France, the car uses a BMW 507 chassis. Valued at $7500, it was first shown in France in July 1957. Formal presentation of the automobile was made on May 7 to the Los Angeles County Museum and the keys were turned over on that date by Mr. Loewy to the director, Dr. Herbert Friedmann, and to Ransom Matthews, Associate Curator of Mechanical Sciences.

The design of the car marks what Loewy predicts will be a trend toward greater simplification of form. A strengthened frame with integral, not accessory, roll-over bars, interior cushioning at salient points, and a front bumper provide safety features not usually found in sports car types. Side windows operate electrically, and the compound curved windshield is the first manufactured in France. The car can go from zero to 60 m.p.h. in 7.2 seconds; the V-8 engine delivers 159 h.p.

Loewy, who was responsible for the 1947 Studebaker which had a significant influence on the style of postwar U.S. autos, designed Studebaker's new much-discussed Avanti sports coupe which was introduced on April 26 at New York's International Automobile Show.



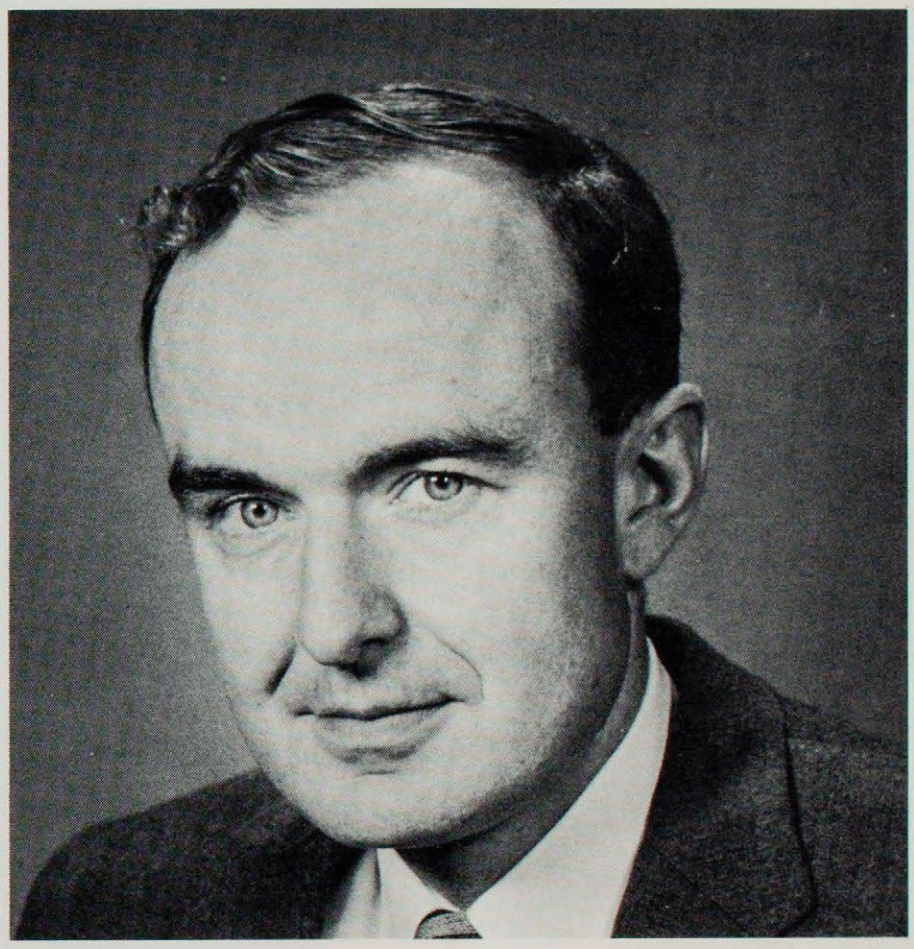
Dr. Gordon MacDonald



Dr. Harold C. Urey



Dr. Richard P. Feynman



Dr. Allan R. Sandage

SCIENCE LECTURE SERIES — 1962

The Museum Association has enjoyed the success of a stimulating science lecture series dealing with the timely theme: "The size, shape and origin of the universe." This was the second lecture series in Science. Many association members vividly recall last year's talks by Edward Teller, Willard Libby, Harrison Brown and Lynn White.

Men of equal stature were again selected and scheduled this year by the Museum Association Science Committee Chairman, Dr. George C. Kennedy. The "universe" theme was developed by four successive lectures: On February 21, Dr. Harold C. Urey, Nobel Prize winner, spoke on the "Origin of the Solar System"; on March 28, Dr. Richard P. Feynman, recipient of the Albert Einstein Award and recently the E. O. Lawrence Award for Nuclear Science, discussed the "Law of Gravitation"; on April 18, Dr. Allan R. Sandage, winner of the Helen B. Warner prize of the American Astronomical Society, spoke on "Age and Evolution of the Universe"; and on May 16, Dr. Gordon MacDonald, recently elected to the National Academy of Sciences, lectured on "Tides, Time and Ptolemy."

Approximately 1500 members, their guests and the general public attended the lectures. The desire for the program is quite obvious and it is fully intended that another lecture series will be initiated next spring.

Los Angeles County Museum
Exposition Park, Los Angeles 7, California
Return Requested

NON-PROFIT ORGANIZATION
U.S. POSTAGE
PAID
LOS ANGELES, CALIFORNIA
Permit No. 13945









